



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTE ON *Christabel*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The following extract from *Anecdotes and Traditions Illustrative of Early English History and Literature*, edited by W. J. Thoms, Camden Society, 1839, p. 100, is of interest as apparently throwing light upon the behavior of the bitch in *Christabel*. The extract was transcribed by Thoms from Lansdowne ms. No. 231, containing materials collected by the antiquarian Aubrey for a contemplated work on popular superstitions, *Remains of Gentilism and Judaism*:

CLXIX.—SPAID BITCH.

I believe all over England a Spaid Bitch is accounted wholesome in a house; that is to say they have a strong belief that it *keeps away evil spirits* from haunting of a house. Amongst many other instances, in Dorset, about 1686, a house was haunted and two tenants successively left the house for that reason; a third came and brought his spaid bitch and was never troubled.

Aubrey, 130 v°.

The italics are apparently Aubrey's.

W. STRUNK, JR.

THE *Phoenix* AND THE *Guthlac*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In a communication to *Mod. Lang. Notes*, December, 1907, page 263, Hubert G. Shearin offers some "recently noted parallels" between the *Phoenix* and the *Guthlac*. Kindly permit me to call attention to the fact that, on page 27 of my pamphlet on *Old English Poetical Motives derived from the Doctrine of Sin*, published in 1903, the same verbal correspondences between the two poems are pointed out. In fact, I gave (pages 23–28) a somewhat extended analysis and comparison of the poems treating the "Fall of Man" motive, embracing under the "homiletical group" not only *Phoenix* 393–423 and *Guthlac B* 791–850, 947 s., 953–969, but also *Christ and Satan* 410–421, 478–488, *Juliana* 494–505, and, especially, *Christ* 1380–1419. I am pleased, of course, to see that another also has found, at least in part, the parallels I pointed out.

C. ABBETMEYER.

Concordia College, St. Paul, Minn.

PEGASUS AS THE POET'S STEED.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In many of our best books of reference—English, French and German—we are told that the conception of Pegasus as the "poet's steed" is found first in Boiardo's *Orlando Innamorato*. So, for example, in recent instalments of Roscher's *Lexikon der griechischen und römischen Mythologie* and the Oxford *New English Dictionary*. This bit of traditional information seems to come, through the old edition of Pauly's *Real-Encyclopädie* (1848) or Ersch and Gruber's *Allgemeine Encyclopädie* (1840), from a statement printed in the *Neuer deutscher Mercur*, in 1796. The original statement of 1796 neglected to add any definite reference to canto and stanza, and it is perhaps significant that out of all the people who have glibly repeated it since no one has happened to supply this little detail. I have read that endless—literally, endless—Italian poem, and I am almost prepared to say that it contains no allusion whatever to the "poet's steed." Nor is it easy to find this fancy in either of the *Rifacimenti*, by Berni and Domenichi. I am encouraged in my skepticism by the experience of Dr. F. Hannig, who says in his exhaustive treatise, *De Pegaso*, that he too has been unable to find the passage which was alluded to in the *Neuer deutscher Mercur*: "Poetarum equus hac demum aetate Pegasus factus est. Quam vim primum Boiardium quodam loco carminis quod Orlando Innamorato inscribitur, Pegaso subiecisse Lenzius dicit. Talem tamen locum cum invenire non potuerim, is quem Lenzius sequitur, in errore versari videtur" (*Breslauer philologische Abhandlungen*, volume VIII, pt. iv, p. 131). Moreover, Dr. W. Tappert's careful study of Boiardo's poetical imagery fails to record any such fancy about Pegasus (*Bilder und Vergleiche aus dem Orlando Innamorato*, etc., Marburg, 1886). Certainly, the next writer who repeats our time-honored statement should add a definite reference to canto and verse. Dr. Hannig is probably right in rejecting the traditional reference to Boiardo, but his "hac demum aetate" seems to make the fancy altogether too modern. It is certainly as old as the fifteenth century, and probably older. I happen to have found it lately in a quotation from a poem of the year 1497, Juan del Enzina's *Tragedia trovada á la dolorosa muerte del príncipe Don Juan*:

Despierta, despierta tus fuerzas, Pegaso,
Tú que llevabas á Belerofonte;
Llévame á ver aquel alto monte,
Muéstrame el agua mejor del Parnaso, etc.

See Menéndez y Pelayo, *Antología de poetas líricos castellanos*, vol. VII, p. xliii.

WILFRED P. MUSTARD.

Johns Hopkins University.